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"CUPID KISSED HER."

WRITTEN FOR THE NEW YORK CLIPPER,
BY PHILIP WINGATE.

The door of Love's garden was standing ajar,
As Phyllis came tripping along;
She heard merry music and laughter within,
Where Cupid was singing a song.
His voice was so sweet that fair Phyllis stepped in,
Her beauty young Cupid espies,
And e'er she escaped from that garden of Love,
He kissed both her beautiful eyes.

Then Phyllis was frightened and begged for release,
Tho' the birds and the blossoms said "stay!"
But Cupid, that hard hearted, beautiful wretch,
Before the door stood in her way.
He bends down his head to her shy, rosy face,
And only a whisper he speaks,
But it's easy to tell where he kissed Phyllis then—
There's a dimple on each of her cheeks.

JORROC, THE JESTER.

A STRANGE CHAPTER FROM TWO LIVES

WRITTEN FOR THE NEW YORK CLIPPER,
BY T. C. HARRAUGH.

I will never forget the first time I saw the strange and marvelous man known to the world through the bill boards as Jorroc, the Jester.

He had been the wonder of Paris for some time, having come forward just when the show loving populace wanted something new, and that he was "new" with his wonderful jests, all of which were original in their scintillations, every one was forced to admit.

The journals were full of him, told about his jests which set all Paris laughing, and prophesied for him a future which would make him known all over the world, for they said that his fund of bon mots was inexhaustible.

I found Jorroc to be a small man with a sharp face which did not convey to my appreciation very much originality, and when one of my friends, a well known psychologist, told me that he could not see where Jorroc got his jests, for he seemed to have no well developed faculty but memory, I was at a loss what to make of the new wonder.

Night after night he came forward and pleased the vast audience with jests which seemed to fall from his tongue without the least effort, and whenever he came before the curtain to bow his thanks he seemed a trifle pale and exhausted.

"Do you know," said my scientific friend to me one night in the Cafe Napoleon over our wine, "this marvel, Jorroc, is making fame on another's toil."

"What," cried I, "you don't mean to accuse him of such work? You don't tell me that those wonderful bon mots which have convulsed Paris are not original with him?"

"I mean nothing else. He has no originality, this man hasn't. He has a retentive memory, that's all. He never forgets anything. How do I know? Last night, after the show, we got hold of Jorroc, put him under the spell of hypnosis, and developed enough to know that he gets his smart sayings somewhere."

"But where? If this is true, then there is one more capable than Jorroc of making Paris laugh."

"That is true. But Jorroc vanishes at a certain time, and our spies have failed to find him."

I listened to this with a good deal of interest.

I myself had given Jorroc credit for a marvelous memory, but his dull face did not strike me as belonging to one who could get off from study those marvelous things he said nightly before packed houses.

"I would like to find the fountain head of Jorroc's inspiration," continued my friend. "It must come from a wonderful source. Some are saying that he gets his sayings from a professor of the Royal Academy, while others assert that they come from a beautiful lady from Jorroc's own country. I'm sure I don't know. I would give a good deal just to get a peep at the professor or the beautiful lady."

The next time I saw Jorroc, and while I listened to his flow of wit, I secretly resolved to see what became of him after a certain hour, as it was asserted that then he was with the person from whom he drew his fund of bon mots.

He was not a clown, strictly speaking, though it was said that prior to his coming to Paris he had acted in that capacity in some circus. He struck me as being a halfway post between a clown and some old king's jester, and this is what caused me to take an interest in this strange man.

It was after the performance that I stood at the rear door waiting for Jorroc.

In a short time the little man came out, his thin figure enveloped in a cloak which he had brought close around his throat, and thus habited he moved away.

I did not know how many other spies were at Jorroc's heels besides myself, but, eager to keep him in sight, I hastened after him. He did not seem in much of a hurry to elude any one, and I was somewhat surprised to see that he did not call a cab.

After a short chase he ran me into a dark and crooked street, known in common parlance as the Rue Tolo, and I at last saw the jester's figure dodge into a stairway, in which I lost him.

Hesitating but a moment, I went forward and entered the shabby old house, to hear footsteps on the rickety staircase, but to see nothing for the gloom overhead.

I had not come thus far to go back without finding out more than I had already seen; therefore, after a little pause to let the footsteps die away, I mounted the steps and pushed my way upward.

I did not know where I was going; I only saw before me in my imagination the figure of the jester, and in a little time I stood in a narrow corridor on the third floor. I was near the rear of the house, and by walking forward came to a door, beyond which I heard voices.

In an instant I recognized the voice of Jorroc, the Jester, and then that of a child.

The latter was pitched in a merry key, while that of Jorroc was somewhat sad.

"How did they like you tonight—the fun loving people of Paris?" asked the childish voice.

"You mean how they liked you, Titi?" said

Jorroc. "You forget that it is Titi speaking through Jorroc, and that they laugh at you, not at Jorroc."

I was moved to push forward and open the door. The child's voice was so full of merriment, and at the end of the last sentence came such a merry laugh that my curiosity was increased.

"I have some new ones," continued the voice. "You shall hear them, Jorroc, while you sip your wine."

"I am ready. See, I have opened the bottle. How good of you, Titi, to send out and get the wine."

In another instant I was listening to some excellent jests on the prevailing fads of the day along the boulevards, and what made them more wonderful was the fact that they were couched in a childish

For a moment I stood gazing at the child, enraptured as well as startled, for it all seemed to me more of a vision of spiritual beauty than anything real, and I was summoned from my abstraction by the little one herself.

"You have found the nest, Monsieur," she said, with a sweet smile that seemed to rest for a second on her face. "You have at last found Jorroc and Titi."

Jorroc, the Jester, came forward and laid his hand on my arm.

"Who sent you, Monsieur?" he asked.

"No one."

"Isn't that good, Jorroc?" said the child. "He wants to see us at home."

The jester folded his arms and leaned against the

of the day through the papers, which Jorroc brought her, sometimes through the expenditure of his last son, and from these sprang the striking jests which had crowned Jorroc with the laurels of the foot-lights.

It might have been a long story, but it did not seem long to me. I listened like one entranced by Jorroc's simple narrative of their struggle with poverty and their wanderings through the country during their strange partnership.

Now and then Titi would open her eyes to interpose a word or to round off a chapter from the double life history; then they would close again, and she would listen with them closed to what Jorroc said.

went wild over them; they shone with more brilliancy than any he had spoken; they brought new triumphs to him, and his calls before the curtain were more frequent.

But something was the matter with the man. He looked paler and thinner than ever. His voice faltered, and in the midst of a jest there was a trembling of the voice which more than myself detected.

I had been five days from the home of Titi when I at last turned into the Rue Tolo. The recollection of the pale face on the pillows had so saddened me that I had not the heart to go there and to look down into the fading beauty of that childish face.

That night I entered the old house with some misgivings. The corridor looked gloomier than ever, and I halted at the door with my hand all a tremble.

To my soft knock there was no response, and, wondering if the couple had not changed their quarters, I tried the knob to see the portal open.

One half of the little room was cast in shadow, which, falling over the bed, hid it from my gaze for a moment. When I moved forward I saw in the couch the imprint of a little form, but nothing more. Titi was not there.

Where the golden curls had lain was but the impression of a childish head, and for a moment I stood spellbound beside the couch.

"Jorroc and Titi have vanished," said I. "The jester and his inspiration will no more delight the gay people of Paris."

"Monsieur is right," said a voice behind me, and I turned to see standing at the foot of the bed the little figure of Jorroc.

"It is a long ways to Pere la Chaise," continued the little jester. "Titi went with me, but I came back alone. Jorroc will never jest again."

Then he told me of the child's last moments; how she twined her thin arms about his neck, and how, with her face in the sunlight and her lips glued to his, her life went out as sweetly as dew a Summer's day in a garden of flowers.

"She took Jorroc's memory with her," said the jester. "I can't even recall the last bon mots she made for me," and he passed his hand across his forehead with a sadness that was touching.

The next night I went to the play house to hear once more the wonderful Jorroc. The house was filled from pit to dome and the little man's eye seemed to wonder over the vast audience in search of me as he came forward to play his part.

I saw then that what he had told me was true. Without Titi he was nothing; his mind was a blank, and his efforts to delight the assembled thousands proved utter failures. The vast crowd, which had applauded him now booed him; the galleries hurled upon him a storm of derision, before which he stood a few moments with his face white and his thin lips welded in pallor, then, tottering, he turned, and with a sigh passed from their sight forever.

The next day they found a man stretched on a little grave in a secluded corner of Pere la Chaise, and so changed was the face that of the many who saw it but two—one of them myself—knew that Jorroc, the Jester, and the wonderful Titi were reunited beyond the stars.

JAMES B. MACKIE.

Familiarly known as "Grimesy, Me Boy," was born in Boston, Mass., in May, 1850. At the age of fifteen he was playing amateur engagements with Henry E. Dixey around his native city. He next formed a partnership with Frank Butler, the team being known as Mackie and Butler. They played the vaudeville houses of the far West, Texas and California from 1877 to 1880 inclusive. His next partner was Frank Geyer, with whom, in the summer of 1882, he joined the Barnum Circus. The following year Mr. Mackie determined to work alone, and joined Flora Moore's "Bunch of Keys" Co., to play the role of Grimes. In 1883 he joined the Tony Hart Co. in the play entitled "The Toy Pistol," then under the management of Charles Frohman, and won much fame in the part of Pie in the New York run of that play at the Comedy Theatre, now Herrmann's Theatre. During the season of 1884 he was with Charles Atkinson in the production of "Amphrotite" at the Boston Museum, supporting Lillian Durell, lately deceased. He was engaged by Frank W. Sanger for the season of 1885 to play his old part of Grimesy, Me Boy, in Hoyt's "Bunch of Keys," and remained five years in the part, playing in every part of the Union and making for himself a national reputation. His next venture was on his own account, in the play of "Grimesy's Cellar Door," by Thomas Addison, of Boston, Mass., in which he has met with great success, playing steadily for the past four years to winning business nearly every week. Next season Mr. Mackie will produce his new play, "The Side Show," a comedy, by Geo. C. Jenks, of Pittsburg, Pa.

HONOR AMONG THIEVES.

"I once had an experience that proved to me that there is honor among thieves," said W. J. Burgess, a Cincinnati drummer. "It happened several years ago in a little town up in Michigan. I retired to bed in the hotel at the usual time, and placed my watch and pocket book under the pillow. After having been asleep for some time, I was awakened by hearing a strange noise in the room.

"You can imagine I was considerably startled at beholding a man with a handkerchief tied over his face, standing by my bedside. In his hand was a dark lantern, which shone full in my face. He did not give me much time to think, but in a gruff voice demanded my watch and money. I don't know what ever put the idea in my head, but endeavoring to be as calm as possible, I said:

"If I tell you exactly where they are, will you promise not to molest me, and leave me to finish my sleep?"

"Well, you are a cool one, I must say," he replied, "but you just tell me where your valuables are, and I will promise not to harm you, and leave you in peace."

"I will take you at your word," said I; "my watch is at the jeweler's being repaired, and every cent I have is locked up in the safe down stairs."

He stared at me a minute or two, as though trying to tell by my face if I had spoken the truth. It must have convinced him, for, muttering something which I did not catch, he turned on his heel and walked out of the room without a word.



JAMES B. MACKIE.

voice, and I could imagine all Paris laughing at them and crediting the same to Jorroc.

"They are excellent, Titi," said Jorroc, probably pausing over his glass. "I have them all in my head already word for word, and tomorrow night the foolish of Paris shall laugh at what you have thought out in this den. But how are you tonight, Titi?"

"As you see," was the reply. "I am going to make you rich before I say good bye, mon cher Jorroc."

I could resist my impulses no longer, and in another moment I stood at the door and my hands rapped lightly. I was afraid to rap loud lest I should startle the child beyond the door.

"Heavens! Some one at the door! They have discovered the nest," cried the voice of Jorroc, suddenly grown harsh. "Shall I throw him down stairs, Titi?"

"No, let him in."

Then came the turn of a key in the lock, and I stood face to face with the marvelous Jorroc, whose countenance for a moment resembled that of a tiger's as he held the door open, while at the same time he tried to shield with his body his little friend.

"Titi says come in, Monsieur," said he, and I entered.

It was a small, cramped room, but it was neat and clean. There was a stand at one side of it and near by a bed, on which lay what seemed to be the mere semblance of a human being.

It was the form of a child, a little girl not past fourteen, with a mass of golden hair that almost hid the face it framed. From between the aureate mass, as it were, peeped two eyes that had an unusual brightness, and near by were cheeks as pale as the lily by the river beds of France.

A hand lay on the outside of the coverlet and I saw that it was in keeping with the general fragility of the little body, or so much of it as I could observe in the lamplight.

wall at the head of the bed. His face was now white, and while he looked not at me but the child with an expression of love, I saw that the fellow was deeply moved.

"I tell Jorroc all he says to the people at night," suddenly continued the little one. "I have no father but Jorroc, and he is kind to me."

"I have no head for such things," broke in the little jester. "You see Titi is a wonderful child, always was. She makes up all the jokes I get off, and I bring home the francs and take the praise from the people who think they come from Jorroc. Shall I tell you, Monsieur, Titi?"

The child nodded, and for a moment closed her eyes.

Then Jorroc began to talk and I listened, sitting on the edge of the bed to which I had been invited by a gesture from one of the transparent hands.

It was a sad story, simply told by the jester. It was a story full of pain, with here and there a ray of sunlight amid the shade. It was a tale of suffering, want and trials.

Titi was a waif who had fallen into Jorroc's hands when he was not able to support himself. The rough heart of the jester had been stirred to its depths by the little one's helpless condition, and he had taken her to his home, vowing that, now that he had at last found some one to love him, life was still worth living, though it was yet a hard struggle with poverty.

He had duly adopted Titi, though the town authorities had hesitated some time before letting him do so, for they argued that he would lead the child into bad ways as he fell lower and lower into the slough of wretchedness; but Jorroc had pleaded so hard to be allowed to adopt Titi that they yielded as an experiment, which they never regretted, for one day both Jorroc and Titi vanished and dropped out of official notice, as it were.

Then came the discovery of Titi's wonderful trait. Her mind was a marvel which grew as her body weakened; she had but to keep track of the events

"You see, I am making a great many new jests for Jorroc," she said. "The people think he makes them all, but I am the source from which he feeds us both. They don't know Titi. They have never climbed these stairs like you have, Monsieur, and they don't even know that Titi exists for Jorroc."

The little man with a sharp cry fell forward, and the golden curls of the marvelous child covered him like a cloth of beauty.

"Jorroc loves Titi," said she, looking up at me. "We will not be in this den long, and when I go down to the busy street below I shall not come back."

I knew what she meant, and it needed not her words to make her meaning plainer.

"You may come again, Monsieur," said Titi, as I made ready to leave them alone. "You will come tomorrow night and the next night, till I make no more jests for Jorroc. You will hear what I have made for him, for he forgets nothing, the dear little father."

I took the little hand that was put forward and felt its fever; then, with another look down into the deep, but lustrous eyes among the pillows, I stole toward the door, and Jorroc with a bow let me out.

That night I thought of nothing but the little chamber and its inmates. I held Jorroc's secret in my keeping; I had stolen what the twain had guarded so long and so well, and in my dreams I saw the seraphic face of the fountain head of all Jorroc's inimitable wit and pitied the little maker on the invalid's couch.

Why not have the child removed from the dingy old house to another part of Paris, where she could get purer air? Why not confront Jorroc with what would surely happen if Titi was permitted to inhabit the cramped room much longer?

Something must be done to save the life of the marvelous child.

The next night and the next I listened with a heavy heart to Jorroc's jests. The whole house

CLIPPER POST OFFICE

Kingdom, Frank	Morello, Chas.	Stanton, Willard
Kelly, J. T.	Mozart, Ed	Spitz, Abe
Krueger, Martin	Mackay, John	Sparks, J. P.
Kingsley, W. H.	Mosher, W. Paul	Seward, Fred
Kennedy, P. J.	Markham, Harry	Stewart & Gillen
Kelcy & Kennedy	Menke, Claude	Steinburt Bros.
Co.	Mack, Eugene	Sykes, Jerome
Larsen, Lars	Manchester, Robt.	Scott, — (tenor)
Leach, P. D.	Merrill, C.	
Leonard, A. H.		

[illegible][illegible][illegible]

Roman, Chas. E.
 Wolfe, Harry B.
 Roberts, C. F.
 Hammond, H.
 Russell, Frank
 Richards, Harry
 Beasly, Elmer
 Bonner, Wm.
 Baywell, E. M.
 Reinhardt, Chas. W.
 Rice, Wallace A.
 Roshak, Chas. J.
 Robinson, Frank A.
 Scales, H. E.
 Shubert, Jas.
 Shoshens, Harry
 Sanderson, H. C.
 Sprague, Leon
 Stuart, W. H.
 Schwartz, Leo
 Spencer, J. F.
 Stevenson, Volney
 Spencer, A. Quigg
 Steele, C. W.
 Stauffer, C.
 Stauffer, L.
 Stanton & Forrest
 J. J. Lee
 Stride, Wm.
 Spicer, Matt
 Swartz, J. H.
 Stark, C.
 Sturgis, Wm.
 Stuart, Wm.

Wells, Geo.
 Walcott, J. James
 Wallace, J. & Della
 Williams, Jas.
 Walters, Fred
 Walker, D. E.
 Walker, J. W.
 Williams & Barton
 Walters, Lou
 Wall, Howard
 Waldron, John
 Wonder, Fred S.
 Wengel, Fred
 Wenzel, Fred
 White, Chas. E.
 Wallace, W. J.
 Wilcox, Frank L.
 Wallace, Lou
 Wells & Barton
 Wines, Edw. H.
 Warner, Ben E.
 Williams, Wm.
 Wolf
 Washburn, L. W.
 Waters, L. J.
 Whittier, Hubert
 Woodward, Frank
 Y. Z. G.

Young, Sam M.
 Yule, C. H.
 Zarem, B. G.

MARTLAND.

Mr. Morris' Academy is again given attractions, commencing with the Musk and Red. Thomas' Sealions closed a week of rich fun. Clara Morris April 24.

Hotels. "The Black Comick" was presented by Eugene Tompkins' Company packed to the doors. Felix Morris had a week. The Rosenmans bring "Robin Hood."

THEM FURTHER. The Standard features a packed house 2. Mr. and Mrs. Kendall are engagement March 3.

THE THEATRE. Land of the Midnight Sun. A new production of "Land of the Midnight Sun" did well last week. Lewis April 2.

THEATRE. Emily A. Wood's Co. drew a group of performing lions being a Meyer A. Field's Co.

[illegible][illegible][illegible]

+ **Tramont Opera House** May 14
 performance of "The New
 Dance March 25, 24. "After
 9, 27.
 Johns" did fairly March 26,
 and June 26, 27. "A Hero
 (12) has leased the Fair Street
 14, with a new company April

Two weeks' lecture tour,
but will only include half

WIFE AND PLAYERS

A case, growing out of the will of Emma Abbott, has been decided in the Supreme Court of this State. Emma Abbott left to her father, Seth Abbott, a resident of Minneapolis, the income for life of \$100,000 deposited with a trust company of this city, to be paid him at the rate of \$400 a month. Mr. Abbott had not been successful in his business ventures. Claims and judgments in the West had accumulated against him to a large amount, many of which he declined to believe. It has been the duty of the courts that this trust income was beyond the reach of the creditors, especially those living outside of the State of New York. Under a recent statute giving rights against non-residents, like Mr. Abbott in New York, an action in equity was begun on behalf of a Minnesota creditor, to reach so much of Mr. Abbott's monthly allowance as was not necessary for his support. The Supreme Court's decision is to the effect that the trust company must reserve \$120 each month from Mr. Abbott's income, and pay it toward the creditor's claim.

It is announced that Manager Augustus Pilon has purchased from Katherine Kidder a half interest in the American rights for Sarah's "Mine, Sans Genee," and will produce it. It has been a long time since Miss Kidder, who owns the other half interest in the play, will assume the title role. Clyde Fitch has made the English adaptation, which will be seen here.

The elaborate production of "The Girl I Left Behind Me," has proved so successful at the Academy of Music that Charles Frohman has decided to take the play on the road next season, with the same scenic and realistic effects. Of course, the production can only be made in the larger cities, where plenty of stage space can be secured.

Louis Aldrich contemplates touring the country next season in his old success, "My Partner." Lewis Morrison, it is said, will be financially interested in the tour.

It is announced that "Shore Acres," with James A. Herne at the head of the company, will be seen at Henry Irving's Lyceum Theatre, London, some time next season.

Sweetser's Opera House, Marion, Ind., is now included in the Gas Bell Circuit, of which Walter A. Livermore is manager.

Chas. H. Sturges has signed with Lincoln J. Carter for next season.

On April 1, Manager George W. Sammis, of the "Bill" Co., will produce "The Light Weight," a new one act curtain raiser, by Sedley Brown.

Harry Jackson has resigned from the Pull Comedians.

Paul Gilmore, who has been with Jacoby Little's forces for the last two years and is now with "The Ensign" Co., has become interested in Gilmore's Theatre, Chicago. Mr. Gilmore will remain with "The Ensign" until the company, which will be in Chicago for a summer season supported by a first class stock company.

Chas. Shaw, treasurer of Rapley's National Theatre, Washington, D. C., has been engaged as business manager by Ed. A. Albee, the new lessee of Albee's Opera House, Washington.

Frank O'Connor, who has piloted the Gowong Mohawk Co. in its tour of England, closed his engagement with Miss Mohawk March 10, and started in advance of "The Husband and Wife" Co. for four weeks, after which he will fill the position of business manager for Fred Barry's "Devil's Mine" Co. on its English tour.

Joe Darr and C. C. Mathews joined "Chicks" Co., March 12.

Alf. C. Pearce created the role of Willie Settle in "A Summer Holiday," and scored a hit at Kansas City, last week.

E. J. Caruso closed with Mills' "Two Old Cronies" Co. at Bridgeport, Ct., March 25 after a season of seven months, and has gone to Chicago.

A new opera house was opened at Dunkirk, Ind., March 17. Pete Baker's Company was the opening attraction. It has been added to Manager Walter A. Livermore's circuit of theatres.

J. C. Cameron writes to deny that he will support Annie Farnum Spaulding, in "A Woman's Will."

Harry Fidler has closed with W. A. Mahara's Minstrels, and will open with Frank E. Griswold's "U. T. C. Co.," assuming the part of Uncle Tom. J. J. Clifton has also signed with the company.

James J. Corbett will produce a new play next season, the plot of which will, Mr. Corbett claims, be original with him. It is now arranged to call the play "Modern Returns," and it will be ready when the champion returns from Europe in the early fall.

Notes from Todd's Dramatic Co.—Business continues fair, and the company will stay out all summer around the lakes in the northern part of Wisconsin, having made arrangements to play at Lake Mills, Wisc., Cambridge and other Summer resorts. The company met with quite an accident driving from Horton to Juneau, a distance of twelve miles. One of the horses became frightened and upset the bus, precipitating the company in the road. Mr. Todd was the only one seriously hurt, but is now on the way to recovery.

Receiving complimentary notices for their meritorious work. Geo. J. Hugh is singing Harris' late music with success.

Charles Frohman has purchased a one act German play called, in the original, "Carric's Uncle."

M. R. Curtis has decided to organize a company for next season to revive "Sam'l of Posen." He will precede it by a certain raised curtain. "The Irish Emigrant," in which he will play the part of an Irishman.

A bill to incorporate the American College of Musicians has been introduced into the House of Representatives. The bill names Asa Bird Carter, A. B. Davis, S. P. Warren and Dudley Reed, of New York; W. B. Wells, Washington; D. C.; James Simons, South Carolina; W. D. Harden, Georgia; S. S. Sanford, Connecticut; Clarence Eddy, Illinois; G. E. Whiting and S. R. Whiting, Massachusetts; E. M. Bowman, New Jersey; W. A. Gilchrist, Pennsylvania; C. R. Cady, Illinois; A. A. Stanley, Michigan, and J. C. Fillmore, of Wisconsin, incorporators, and authorizes them to establish a national school of music in Washington, D. C. The object of the American College of Musicians will be to place a thorough musical education within the reach of students, who will also be examined by regularly appointed and competent musicians in every branch of the art. These examinations will be conducted in a similar manner to the local examinations, which the Royal Academy of Music of England holds annually at various centres throughout the United Kingdom. By the present act the corporation will receive power to appoint such officers and to make such orders as may be necessary to properly transact the business of the college. A registrar will make Washington his headquarters, and the affairs of the institution will be conducted through him.

The Windsor Theatre, published in London, Eng., March 30, announces that May Yoh is married to Lord Henry Francis Hope, Pelham Clinton, heir presumptive to the Duchy of Newcastle.

Harry Garrison has retired from the St. Felix Sisters Co., and returned to his home in Cincinnati, O.

James B. Mackie ("Grimesy, Mc Roy") will produce a new play, "The Side Show," a comedy by George C. Jenks, of Pittsburg, Pa. He will carry a special car, twenty people and calliope, and is already booked up to Christmas. Most of his people are engaged and his tour will open early in August.

Mrs. Frank Kilday gave birth, March 24, in this city to a bouncing baby girl. Mother and baby are doing nicely. This is Mrs. Kilday's second addition to her census.

Lola Stuart and J. Winston Murray joined Lyons' Comedians at St. Louis to lead leading roles in repertory.

Harry Jackson, stage manager of the Holden Comedy Co., writes as follows: "I am still with the Holden Co. We play only three weeks more of repertory, viz., Rock Island, Streeter and Springfield, Ill. After that we are booked for cities only. Mr. Holden has secured the right to O. Byron's 'Inside Track,' and we open in Cincinnati April 22, with Chicago, St. Louis, Indianapolis, Louisville, Pittsburg and Washington, D. C., to follow. Next season we play only the largest and best towns in repertory and the balance of season is filled in the cities with the above play. We opened first week in August last and our business up to date has been excellent. Lost only one night and remain out until July."

Robert E. Bell has been engaged by Thomas Q. Seabrooke for "Tobacco."

It is announced that the American production of Frank Harris' drama, "The Land of the Living," will take place during the month of May either in this city or Brooklyn. Martin J. Dixon will direct the production.

—Emma Salisbury (Mrs. J. Irving Southard) has recovered from a severe illness, opening Southard is gaining many friends by his good work in the stock company at Binghamton, N. Y.

—James R. Adams will not leave the "Country Circus" Co. until April 9, when the season closes. He will rejoin Bates Bros. ("Humpty Dumpty") Co., immediately thereafter, and appear with his wife (Becky Taylor) in a new dance, entitled "The Clown's Frolic," and also rearrange the entire pantomime portion of that show.

Early in the morning of March 30, the Opera House at Marshfield, Wis., was discovered to be on fire. The fire started in the ladies' dressing room over the stage, and before the fire department got in position to throw water, the whole upper story was a sheet of flame, which ran along the stage and down to the main floor and the roof and sides of the building at a rapid rate. Billy Marble's Theatre Co., which was playing an engagement there, had all their baggage and wardrobe packed in their trunks in the dressing rooms, and for a few minutes the men, who were the first to arrive on the scene, fought to save their property, which they succeeded in doing with but slight loss. At the main entrance, men succeeded in removing the piano and stage furniture, chairs, etc. The Opera House was built by Fred Korth and Mike Baer. In the fall of 1890, at a stated cost of over \$5,000, Mr. Baer subsequently transferring his interest to Mr. Korth. The building was 60x120 feet, two stories, far roof and was intended to be brick veneered. It had a seating capacity of 1,000, a large stage, well mounted with first class scenery, a furnace for heating and a full system of electric lights. The building was insured for \$7,250. The Opera House was Marshfield's only play house. No information as to whether or not Mr. Korth will rebuild has reached us.

—Giles Shine, who has successfully appeared during the season as the Dromio of Ephesus with Stuart Robinson, in Shakespeare's "Comedy of Errors," will leave the company at Buffalo, N. Y., April 7.

—Louise Dale is one of the recent additions to the Lyceum Merry Makers.

The lot of off at Kalamazoo, Mich., attended the performance of Moriarty's Dramatic Co. in a body on March 28. Business reported fair through Lent. The company will tour Michigan all Summer.

—Tom Sullivan has disposed of the fourteen weeks' time held by him in the popular price houses to a syndicate controlling a new melodrama.

—Prof. Stephanie will compose the music for new songs to be introduced in "Wife for Wife," by the Southern Pinesville Quartet, which will be next season in a new play under the management of J. H. Wiegand.

—Ethel Taylor joined the Montell Comedy Co., March 27, at East Greenwich, N. J., to take the place of Irene Staley, who has been obliged to have a serious surgical operation performed. Miss Staley is slowly recovering at her home in Boston.

—Iola Pomeroy, who began a week's engagement March 26, in her play, "The Light Weight," at the Music Hall, Lowell, Mass., was obliged to lay off owing to an attack of laryngitis. Her part was successfully taken at short notice by Eva Williams, of the Lowell Music Hall Stock, who will continue to play the company on the road until the recovery of Miss Pomeroy.

—Andy Morris, the clown for the past three years with the "Spider and Fly" Co., closed with that company in Baltimore March 31, and has gone to Chicago to get ready for his Humpty Dumpty show for a summer tour in the lake regions.

—Messrs. Robinson & Clark, managers of the New Academy of Music, at Fishkill-on-the-Hudson, writes that the building is now under roof and that the company is progressing rapidly. They also inform us that they have already booked several strong attractions.

—Bessie Henchell has closed her season in "Playmates." She will not sail for England for several weeks. Win. Seely is busy engaging people for next season.

—Louise Lee closed with the Harry Lindley Co., March 29.

Notes and roster of Carl H. Carlton's Co.—C. H. Carlton, J. W. Warner, Charles C. Granger, Geo. W. Selden, Bert Mackay, H. Ferris, pianist; Emma Henchell, Zoa Sherwood, Annie E. Wood and C. H. Carlton, proprietor and manager. The show opened two weeks ago at Carroll, Ill., and they played one night to only fair business until they reached La Harpe, when business improved. A couple of specialty performers will be added to the company.

—Frank E. Edwards informs us that he has temporarily retired from the profession and is located at the Hotel Lawrence, Washington, D. C., looking after his interests among the professional people.

—Ulle Akerstrom writes us as follows: "The Sultan's Favorite" has proved such a success that I have decided to extend my season eight weeks beyond the time originally booked. The supplementary season will be devoted exclusively to "The Sultan's Favorite," also all of next season except in the three night stands, where I will revive two of my former successes for the purpose of making money.

It is announced that John Stetson has disposed of his interest in the New York production of "Utopia, Limited," at the Broadway Theatre, to T. Henry French. Mr. Stetson, however, retains his rights in the play for the Eastern circuit, and intends presenting it in his Boston Park Theatre next fall.

A series of revivals of the most popular of the Gilbert and Sullivan operas is to be commenced at the Tremont Theatre, Boston, on March 28, and will continue fourteen weeks. John Mason and Marion Manola are to be the stars of the production, and Julian Edwards will be the director. The scenery and costumes, it is said, will be entirely new, and the casts will consist of the originals in the characters as can be imagined.

The case of M. B. Lovitt against Mlle. Rhea for breach of contract was thrown out of Court in Indianapolis, Ind., March 31, the Court ruling that the actress was not bound by a contract made by a manager unless she herself had signed the contract. Costs were assessed on Mr. Lovitt, who a few weeks ago had levied on the receipts and property of Mlle. Rhea for failing to appear in Indianapolis. Mr. Lovitt will file the valid Indiana judgment by an appeal to the Supreme Court of Indiana.

—St. Thomas, Ont., is to have two new opera houses, the plans for which are being prepared.

Prof. H. K. King and Mrs. Flora Gardiner are spending the season at the Lyceum Theatre, Ind., having closed their engagement with the Raymond Comedy Co.

—Roster of the Carey Comedy Co.: Scanlon and Kiley, Joe Allen, Eva Allen, Butler, Scanlon, Geo. B. Carey, Julia A. Carey, Geo. Butler, and Pat Connor, stage manager.

—It is rumored that Ada Rehan will star next season independent of the rest of Augustin Daly's troupe. However, she will only extend up to the opening of Daly's Theatre here, when she will rejoin the organization.

—In the recent production of "King Arthur" in Philadelphia, Pa., by the Mask and Wig Club, the scenery, which was painted by a much admired, was designed and painted by the Philadelphia Society Co.

—Robert E. Graham has purchased a new three act pastoral comedy by Chas. M. Hyskill.

—Prof. Holmes (Mrs. Geo. W. Gallagher) plays the soprano role in Eugene O'Connor's "Wicklow Postman," opening at the Star Theatre, Brooklyn, N. Y., April 23 for a Spring tour, under the management of Wm. Garret.

—John Zellig goes out next season with her new comedy drama, "Patrol Box 77," written by herself, under the management of her husband, Harry Zellig. It had its initial performance March 17, at Cleveland, O.

—Roster and notes of the Harrison-Lawrence "New Monte Christo" Co.: Walter Lawrence, J. H. Barnes, H. Mayhall, Bert Westner, F. Peters, Miss Remington, Anna Davis, Pauline Platz, Clara Lipman, Nellie Buckley, Grace Hunter, Frank Powell, directors; Harry McK. Harrison, proprietor and general manager; D. Dickinson Smith, business manager; Dick Hunter and James McCauley, in advance, Manager Harrison has closed contracts and engaged Madeline Pollard, who has recently received notoriety for her suit against Col. W. C. P. Breckinridge.

—Roster of Ed. Anderson's "Lightning Express" Co.: A. M. Hamilton, Edward Many, Royce Allen, Harry Holland, James Jennings, Kate Watson, Minnie Hamilton, Helen Lowe, Ed. Anderson, manager; Scott R. Beal, in advance.

NEBRASKA.

Omaha.—At Boyd's Theatre Marie Tempest, in "The Fencing Master," comes April 2, De Wolf Hopper 3, Wm. H. Crane 4, 5, 7, James T. Powers 18, 16, 17, Reuney gave a concert March 29 to a fair house. Herrmann drew large audiences 30, 31.

Farmington.—The "Fighting Zebe" Co. gave four nights engagement April 1. Henshaw and Ten Brock in "The Nabobs" play a return engagement 4, 5, 7. The "Nabobs" play a return engagement 4, 5, 7. The "Nabobs" play a return engagement 4, 5, 7.

—It is announced that the American production of Frank Harris' drama, "The Land of the Living," will take place during the month of May either in this city or Brooklyn. Martin J. Dixon will direct the production.

UNDER THE WHITE TENTS



THE FOLLOWING additional facts concerning Col. William Allen Sells, whose death was recorded in our last issue, and whose portrait appears above, will doubtless prove of interest to his many friends: Col. Sells was the second son of eleven children, seven of whom were girls. He was virtually the founder of the circus, which still bears his name, and he was ever an indefatigable worker, and to his energy is due the success of the enterprise. After he retired from the business and settled in Topeka he took quite an interest in politics, and was one of the wealthiest and most influential men in that city. The funeral services took place March 23 in the parlors of the Chesterfield Hotel, the Rev. S. R. Alderson officiating. A profusion of floral designs and emblems from many friends of the deceased were sent, and surrounded the coffin. A platoon of city police, under the command of the chief, escorted the remains to Topeka Cemetery, where they were interred. Col. Sells's son William followed in the footsteps of his father by adopting the circus profession. He is at present associated with the circus of Wm. S. Harris, in the management of the New Syndicate Shows and Paris Hippodrome.

THE AMERICAN CIRCUS performance given March 27, at Nutley, N. J., in aid of the Red Cross League of that place, was a success. There was a performance in the afternoon for the young folks and one in the evening for their elders, both occurring in the training school of Prof. Eaton Stone, the veteran circus rider, and both being well attended. The object of the show, and the fact that many of the performers were from the best families in the township, resulted in bringing together a very select audience in the evening, who thoroughly enjoyed the entertainment. The programme presented contained hurdle and bareback riding, acrobatic feats, and were followed with fencing, and other interesting acts. The show opened with an overture by Prof. J. S. Robinson's Orchestra, which was composed of old time circus melodies, in the midst of which eight ladies and gentlemen, under the leadership of Prof. J. S. Robinson, introduced and performed a series of graceful equestrian manoeuvres. A number of tumblers of the New York and Orange Athletic Clubs and Newark Turn Verein next appeared, followed by a bareback riding act, and were followed with fencing, in which act Fred Ruppels, an old time clown, kept the audience in a good humor with his jokes. E. Loyal Field then presented his troupe of trained animals and Master L. Sterret gave a pony hurdle exhibition, and a troupe of acrobats, who were introduced and after a few remarks gave way to Messrs. Ward and Berg in a clown act. This was followed by a boxing bout between Mike Donovan and his pupil, Alpheus Geer. Annie Oakley then appeared, and was followed in which she introduced her new act of shooting from the back of a horse, and displayed her old time neatness and dexterity. A Roman ladder act, a flying ring act, and a double brother act furnished good variety, and were followed with a performance by Dr. O'Connor and Dr. Hammond, of the New York Fencers' Club; a tandem manage act by S. Marsh Young, feats of horsemanship by Robert Whitaker, and an exhibition by the boxing kangaroo, "Big Ben" H. C. Butler, who was introduced as press agent; James H. Bailey, editor of "The Railway Gazette," was equestrian director, and Conrad H. Ray was the ticket seller. The circus was managed by George H. Rayne and F. E. Butler.

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NOTES FROM A. F. TUTTLE'S OLYMPIC SHOWS.—Everything is on the lull side around our headquarters, Pine Farms, Lanesville, Pa. The people so far engaged are: Ed. Thardo, Ed. Neale, Bill Morris, Joseph Allen, Nellie Ward, Belle and Maude Vire, Archie Risholt, Fred's troupe of dogs and monkeys, Philip Boughton, Steve McKenzie, Major Beaufort and band, Chas. McBride and Willie Weeks; John Murphy, box canvas man, and carry twenty-five people.

CHARLES LOURY, burlesque rider, has signed with Leon W. Washburn's Show for this season, making second season with the show. Prof. W. Young and wife, doing Punch, magic, mind reading and trained birds, will be seen in the Annex, under the management of Gonty Smith. Ida Smith's tall, introduced, and Walter P. Holt, one man band, are also engaged for this show.

WARD AND BROWN have signed with the Wallace Circus for this season.

R. C. CHADSEY, the pedestrian, is with the Barnum & Bailey Circus as usher for the fourth consecutive year during the New York engagement.

NOTES FROM THE SUN BROS.' SHOW.—Geo. Sun has returned to Toledo, O., after a long trip through the South and a stay of six weeks in Chicago. Sun will arrive at headquarters this week and will bring several wagons with him from the B. Reynolds Show. Superintendent Col. Fred Marshall is arranging a new play wagon, and is busy improving the brakes on all the old wagons. He will arrive in time to lead the advance to its first stand out of Toledo. Sun Bros. will make a seven day stand in Toledo, but play six different locations. Our stock is looking fine; we only lost three head during the winter, two of which were lost in the storm of Feb. 12. Paint is being applied to seats, poles and wagons, and we will soon be ready for the large call with the strongest and best show we ever had together. Prof. Wilson and band of solo musicians promise the rarest of music.

JULIE JORDAN, German comedian, will join Scribner's Circus for this season.

JOHN BROS. and jugglers, have signed with Pawnee Bill's Wild West and will sail with the show April 11 for Antwerp, Belgium.

CHAS. H. WALDRON, general agent, and Geo. W. Gougher, contracting agent of Scribner's Smith's Circus, were CLIPPER callers April 2. The show opens on Long Island 22.

NOTES FROM WITTER'S WINTER QUARTERS.—The last baggage wagon left the paint shop April 1. Everyone is a parade wagon, and is decorated in the most artistic manner. Manager Witter has conceived the idea of using "U" steel double trees and lead bars throughout, and has been convinced by a practical test that they are a big improvement over the old wooden ones for safety and strength. The new steel and will be supplied with new harness of trappings throughout. The new barn is fast and nearing completion and will be ready for use 10. It will be in keeping with the rest of the Winter quarters and surroundings and so constructed that the horses can be led from it into the stables without being exposed to the open air. Sheridan Malers has added two more pigs to his school, which makes a total of five, probably the largest troupe of its kind in this country.

NOTES FROM THE ADAM FOREPAUGH SHOWS.—The Adams Forepaugh Shows' Advertising Car, No. 2, Hon. C. A. Potter, manager, left Philadelphia, Pa., for Lancaster, Pa., April 2, with the following men: Thos. Post, boss bill poster; Jack Sharp, assistant; E. D. Bailey, lithographer; Buck Slinger, lithograph board man; E. D. Bindler, assistant; John Schaffer, programmer; De Long Wood, railroad and county mailing and typewriter; excursion and railroad bill posters; H. Campbell, E. O. Tross, C. E. Knox, A. Foss, Thos. Argyle; country route bill posters; J. Fleming, F. De Hart, Thos. Pratt, J. Campbell; boiler tender and porter, F. Beckman.

THE MIACO PANTOMIME Co. have closed a successful Winter season, and Alfred F. Miaco, Mrs. Laura Miaco, Stephen Miaco and John Taylor, contortionist, are reengaged with the John Robinson Show for the coming season, this being their third season with that show. Stephen Miaco and John Taylor will introduce their new aerial act, and Mrs. Laura Miaco will do a balancing trapeze act. The following are the new attractions: "The Phantom of the Opera," "The Taming of the Shrew," "The Merchant of Venice," "The Merry Wives of Windsor," "The Tempest," "The Comedy of Errors," "The Taming of the Shrew," "The Merchant of Venice," "The Merry Wives of Windsor," "The Tempest," "The Comedy of Errors."

MASSACHUSETTS.

Boston.—Last week was one of great business at the Hollis Street Theatre, where Julia Marlowe began her engagement, appearing in "The Love Chase" and "Romeo and Juliet." Her second week begins April 2, and during that time she will present Shakespearean comedies. The programme for the week: Monday and Tuesday evenings, "The Hunchback"; Wednesday and Thursday, "Much Ado About Nothing"; Friday night and Saturday, "As You Like It," and Saturday night, "Inconceivable."

BOSTON MINSTREL.—Hallen and Hart drew big houses here last week, and "The Idea" was received with unbounded favor. This is their last week. They will be followed by T. Q. Seabrooke, in the comic opera "Tobacco."

BOSTON THEATRE.—Ed. Harrison in his "Mulligan Guard Band" kept the Columbia crowded last week, and this week is followed by Geo. Thatcher in "Africa." "The Prodigal Daughter."

"GRAND OPERA HOUSE"—The "Still Alarm" is billed for this week at the Grand, where it will be presented by the Grand Opera House Stock Company. The attendance at Boston's most beautiful home of light opera, comedy and specialty last week was simply immense, crowds filling the theatre from the opening to the closing of the doors daily. The programme for the opening week was "Ship Ahoy!" rendered by Manager Keith's company, who this week will present "The Tar and the Tartar." In addition, choice specialties and variety turns will be given by Dorothy Bennet, the Warner troupe, Lydia Yamaoka, Mrs. F. J. Titus, Alvin Shaw, Conway and Leland, the Tourage Arabs, Julie Mackay, Dale and Devere, Hampton's dog circus, Denon and Panzer, and the Johnson troupe.

BOSTON THEATRE.—"A Temperance Town" continues its phenomenal success at the Boston, large and delighted audiences attending at every performance. The show is at this high satirical comedy. This week, however, will be its last presentations, as on Monday, 3, Fannie Davenport opens in "Cleopatra."

"THE SQUARE THEATRE"—"The Showaway," which has been in seasons past received in Boston with unbounded favor, will form the attraction week of April 2, with "The Showaway." The Howard Albeeum Star Specialty Co. closed a week of fine business March 31 next week. "The Silver King."

"AMERICA" begins April 2 at this house.

PARK THEATRE.—Charles's Aunt" continues to be a money maker, and the show is at every performance. It is now in its fourth month, and the interest in it is still without apparent abatement.

MANAGER LETHROP this week at his South End with a strong cast from his stock company, headed by E. F. Sullivan, Kate and Devere, Hampton's dog circus, Denon and Panzer, and the Johnson troupe.

CLARENCE and Kate Worrall, Master Clarence Worrall and the Johnson troupe, are also engaged for this show.

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VARIETY AND MINSTRELSY

FRANK C. HUFFMAN, of the London Belles Burlesque Co., reports phenomenal business for his attraction since Jan. 1, and claims to have had only one losing week. The opening day at the London Theatre, this city, March 26, broke the record at that house. Next season the company will be considerably enlarged, and will be more on the spectacular order than it is now. Their paper will all be new, as will also their costumes, and the company will carry fifteen drop scenes, their own mechanical and electric effects. Among the features will be the ballet of the doves, which, according to Mr. Huffman, will be dazzlingly beautiful; la danse de Vennoise by the Perri Family, and the march of the famous Boston Lancers, with costumes, facsimile of those worn by the lancers in their recent visit to New Orleans.

HARRY MAYER, well known as the hunder of boxers, and quite a clever performer on musical instruments, has opened the old Temple Theatre, San Francisco, Cal., as the Haymarket Theatre.

DE BOLLEN and GILBERT have dissolved partnership by mutual consent. Mr. Gilbert will introduce a sketch in conjunction with the Lincoln Sisters. The HUBBARD, Harry and Charles, have closed their season with the "Peck's Bad Boy" Specialty Company and are resting at Sacramento, Me. They open about Aug. 20, with their own show touring New England. The following have been engaged: Billy and Thomas Stevens, Minnie Staples, Prof. Berry, E. P. Thomas, in advance, and a uniformed band and orchestra.

FRED D. HEIGHT has severed his connections with the Professional Headquarters at Chicago, and is now ahead of Kelly & Hanson's Natural Comedians who will produce J. A. Shipp's musical comedy, "Parthenia," over the circuit of the Middle States, opening April 9.

THE MALLORY BROS. are said to be meeting with success in their imitation of a colored brass band, with Sam T. Jack's Creole Co.

HATTIE BENNETT, of the team of Daly and Bennett, was the recipient of a basket of roses at the Manhattan musical, Easter Monday night.

HARRISON, male soprano, was made a member of the Knights of Pythias, March 23, at Boswell, Ind. CHAS. E. HART, of Leonard and Hart, is ill at home in this city with pneumonia. During his illness James H. Hart is taking his place with the Marie Sanger Burlesque Co.

BILLY FARRELL has closed with "The South Before the War" Co., and is resting in this city until April 27.

DAVE LEWIS will close with Harry Bell's Minstrels April 21.

GRACIE GAYOUVE and MABEL SISON have joined hands.

THE ROSSLEYS opened April 1 at Havlin Theatre, Chicago, with their new novelty Co.

T. HENRY FITZPATRICK, the lecturer and late manager of the Imperial Music Hall, Bridgeport, Ct., is sole agent for F. Walters, the "Blue Man."

THE PARODOS, acrobatic bicyclists, have joined the Kelly & Wood Co. for the season.

HOWARD and MARINO have been well received at the Pacific Garden Theatre, Toledo, O. They report a success with Will Roskoff's song, "In the Flat Upstairs."

MCNEILL and STEVENS are at the Star Theatre, Philadelphia, this week.

HARRINGTON and AUBREY closed with the Two Johns Comedy Co. last week and returned East, where they will play dates.

RICHARD PRINCE and his company, engaged by Manager O. F. Miller to open at the Exposition Building, Milwaukee, June 25, for four weeks.

PEKINO's Grand Oriental Troupe of acrobats, jugglers and equilibrists, which for a number of seasons has toured with the Ringling Bros. Circus, has been playing successful engagements at the vaudeville theatres in San Francisco for the past few weeks. The troupe, at present, is filling an engagement at the Midwinter Fair, but intend to revisit the East in the near future.

PARINIA opened successfully with Hopkins' Trans-oceanics March 25, in Chicago, Ill. She goes to Cincinnati, O., week of April 2, and St. Louis, Mo., week of 9. She is meeting with fame in the myriad dance.

NOTES and ROSTER of the Marie Sanger Co.—We played to excellent business at the Lyceum Theatre, Philadelphia, week of March 19. We are now in our thirty-second week, and close the last week in May at Louisville, Ky. Roster: Dick Little, manager; Bob Mills, business manager; Louis Miller, musical director; Shorty Healy, stage manager; Nettie Von Big, Healy and Costello, La Drew, Finley and Burke, Leonard and Hart, Thomson and Russell, Delta Rosko, Gertie Kell, Lottie Burke, Annie Hale, May Vale, Cora Frey, Blanche Wilbur, Little Williams, Kitty Ripley, Lizzie Hayes and the Algerian danseuse, Mile. Toulou.

ROSTER and NOTES from the "SLAVERY DAYS" Co.—Roster: Abe Spitz, general manager; Ben F. Payne, stage director; Pop Siddons, business representative; Wm. E. Adams, master transportation; Clara West, musical director; York Anderson, Comora Hill, Charles Arter, Susie B. Payne, Henry Winfield, Little Mammie B. Payne, Frank Sutton, Maggie Dickson, Pop Siddons, and others. Roster: Wm. E. Adams, master transportation; Clara West, musical director; York Anderson, Comora Hill, Charles Arter, Susie B. Payne, Henry Winfield, Little Mammie B. Payne, Frank Sutton, Maggie Dickson, Pop Siddons, and others.

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FREDERICK KITCHEN, one of the directors of the Palace Theatre Varieties, London, Eng., arrived here on March 25, and departed for the Far West 30. Mr. Kitchen's tour will extend to San Francisco, Cal., and during his visit here he will inspect the vaudeville contingency for attractions to appear in London.

THE THREE JUDGES are a success at the Empire, London, Eng., according to late reports from there. DOLLY JAVIS and James Thompson were married in this city and not in Jersey City, as was stated in our last issue.

PRINCE FLATOW and WIFE will sail for Antwerp, Belgium, with Prince Bill's Wild West, to fill six months' engagement at the Exposition.

S. S. STEWART, the well known manufacturer of banjos, of 223 Church Street, Philadelphia, Pa., has issued a third edition of his interesting and instructive book entitled "The Banjo," which is a dissertation upon that popular instrument, giving its origin, its growth in development and in favor, proper styles and methods of playing, and much other useful information. To this edition has been added an appendix giving the history of the instrument up to date, and referring to the recognition it received as an national instrument at the late Columbian Exposition. This portion of the work tells also of the history of banjo clubs, their rapid growth and competitive trials of skill, and closes with some valuable hints to all banjo performers and students.

EDDIE SHAYNE, who has been doing good work this season with Fowler & Warrington's "Skipped by the Light of the Moon" Co., will close with that show April 7.

WILLIE H. FOX has finished a new song, entitled "Don't Leave the Old Home, Mamie," which is likely to become popular.

MARKS and STEERS, the authors of "December and May," have issued a new waltz song, "The Little Child," with catchy words and music.

THE REIGNING HIT of London, Eng., is a new descriptive ballad by McGlenon, entitled "The Widow's Only Son," which is being sung to three and four equal nights by Tom Costello. The song is said to equal, if not excel, "The Ship I Love," and other famous works by the same composer. "The Widow's Only Son" is entirely different from any song by a like or similar title, and is itself a combination of stirring incident and harmonious melody. The English Song Publishing Co. is issuing it this week with orchestration.

PANSIER and HEALY, contortionists, have dissolved partnership. Geo. Pansier will work alone hereafter, as Chas. Healy will retire from the profession.

CARRIE SCOTT opened with Hart's Boston Novelty Co. at Havlin's Theatre, Chicago, Ill., April 2, for six weeks.

IRK ROSE, business manager of Gus Hill's Novelty Troupe, informs us that Gus Hill has contributed fifty dollars to the fund for the veteran sporting outfit, theatrical manager, Harry Hill. A big testimonial is also to be tendered him and Gus Hill is to be on the committee.

ROSTER of LOUIS DE YOUNG's ALABAMA MINSTRELS.—Roster: Louis De Young, general manager; Tom McCarter, stage manager; Prof. E. C. Gibbs, musical director; Prof. Chas. Marsh, bandmaster; Samuel Colek, press representative; Woods and McPhail, Imperial Comedy Troupe; Theo. Fields, Geo. Symonds, Billy Washington, Beach Wheeler, Harry Johnston, Rice and Bennett, Billy Goens and Frank Fowler.

MAURICE CATHCART writes us from Fall River, Mass., that he is making a success of the Novelty Theatre of that place.

HARRY JACKSON joined the Guy Bros.' Minstrels March 28.

It is reported that Bijou L. Price has just fallen heir to a large sum of money through the death of an old friend at Washington, D. C. Miss Price has purchased property at the seashore.

FANNIE DONOVAN, of the Donovans, is scoring a success singing her new song, "Hello! Old Boy!" The team will tour with the Guy Bros. Circus, has been playing successful engagements at the vaudeville theatres in San Francisco for the past few weeks. The troupe, at present, is filling an engagement at the Midwinter Fair, but intend to revisit the East in the near future.

A. H. KNOLL, of Knoll and McNeil, has recovered from his recent attack of la grippe. The team appear this week at Keith's Union Square Theatre, this city.

J. LIVINGSTON and Lew Sheridan have joined hands.

WISCONSIN.

MILWAUKEE.—At the Davidson Theatre the Lilliputians commenced an engagement of eleven days April 1, in "A Trip to Mars." Then presented "Telephone" March 26, "New Magellan" 27, 28, and "Camille" 29 (matinee), to fair attendance. Archie Boyd's "The Country Squire" 29, 30, 31, did poorly. De Wolf Hopper and Della Fox in "Panandrium," April 12, 13, 14.

BIOU OPERA HOUSE.—After twenty years' "I and you," "The Roman Holiday" closed last week's business March 31. "A Night at the Circus," with Nellie McHenry, next week.

ACADEMY of Music.—Sandwich, in conjunction with Frohman's new comedy, will be seen April 5. The Milwaukee Wheelmen gave an entertaining minstrel show March 29. The Cornell Hotel and Banjo Club April 5.

STRAIT THEATRE.—The first American production of "Lustiges Leben—Trauertrude" occurred at this theatre March 30, and met with quite a success. George E. Krueger, musical director, headed April 11 with the musical comedy by Jacobson and Girard "Die Gallochen des Glücks."

FROTHMAN'S Theatre.—April and last week: Ferguson Bros., Frank Scottie, Mable Lawrence, Fred Hart, Reed and Gorman, Edward Gallagher, Mable Hazleton and the comedy "A Merry Time." Business was fair last week.

STANDARD Theatre.—Stetson's "U. T. C." Co. gave three performances to no further success. The "Wanderland Music."—April 2 and week: Curio Hall (matinee), and the World's Congress of Authors, in "The World's Congress of Authors," at the Madison Square Theatre, April 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

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PENNSYLVANIA.

Philadelphia.—Nothing worth bragging of was developed last week, and the most hopeful of observers have given up the idea that the season which came in like a lamb is to go out in lionine fashion. Timidity and diffidence are the chief characteristics of the average theatregoer, and the manager who expects to create a sensation will have to hurl a novelty of bomblike qualities.

CHRISTIAN STREET OPERA HOUSE.—"The Prodigal Daughter," which began April 2 the second and last week of its stay has drawn good sized and enthusiastic audiences. April 9, Henry E. Dixey.

CHRISTIAN STREET THEATRE.—"The second week of 'Princess Bonnie' began 28, far business may be summed up as fair. Eleanor Mayo, the new prima donna, is already a local favorite. The engagement will continue indefinitely.

BROAD STREET THEATRE.—"The Bostonians" began April 2 a two weeks' engagement, opening in "Robin Hood." Charles Bennett, a local favorite, is the sole new comer in the cast. The performances of the Mack and Wig Club last week netted the largest receipts of the season. April 16, the Kenbals.

GRAND OPERA HOUSE.—"Having cautiously incalculated his patrons with an appetite for vaudeville, Manager Howe presented the Howard Athenaeum Co. April 2. Peter Bailey had his proverbial luck last week showing "The Country Sport" to large audiences, the best high priced business of the week. April 9, Evans and Hoey.

WALTON STREET THEATRE.—"A Woman of No Importance" was exhibited last week by Rose Connelley, a fair sized audience and will have a place in the repertory of the theatre. A revival of "The Girl I Left Behind Me" is the other play to be given. April 9, Frank Daniels.

GRAND OPERA HOUSE.—"New faces were seen April 2 in the vaudeville entertainment supplied by the organization known as Albin's London Empire Entertainers. The show was a success, and the engagement will continue indefinitely.

NATIONAL THEATRE.—"The man who never patronized any other theatre than the National, saw 'Blue Grass' for the first time last week. The show was a success, and the engagement will continue indefinitely.

GRAND OPERA HOUSE.—"Vandeville and burlesque were dated April 2 by the May Howard Co., of which Harry Morris, George Melville, Hanley and Jarvis, Manager Connelley, and others were the principal members. The show was a success, and the engagement will continue indefinitely.

EMPIRE THEATRE.—"Minnie Carter is the piece de resistance on the menu offered April 2 by Primrose & West's Co. The show was a success, and the engagement will continue indefinitely.

ARCH STREET THEATRE.—"Manager Blende makes the announcement that the consequence of its great success 'Saw' will be continued one more week.

FURFURAL'S THEATRE.—"The house company engaged for 'Mr. Barnes of New York,' staged April 2 by Manager Furfur, included Fanny Melville, Hugie Stanton, A. H. Stuart, Sam Edwards, Jessie Bonstelle, Helen Lee, Mary Davenport, Mary Hall, Horace Lewis, John Martin and three Londoners, in which Fanny Melville made a hit, had appreciative audiences last week. April 9, 'The Orphan.'

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HERMANN'S THEATRE.—The bill for week opening April 2 was Jas. Thornton (third week), Bonnie Thornton, Miss Riala, serpent dancer of first appearance in this country; Will H. Sloan, Four Emperors of Music, Sheridan and Forrest, Gregory Trio, Allan May (fifth week), Ross Bros., Murray and Aldene, Ray Burton, John R. Barry, Darling sisters (second week), and for next week, Ray.

Rick's "1422" continues to draw crowded houses nightly at the Garden Theatre. It entered April 2 upon its ninth week at this house, but in measuring its popularity its previous length of run at this location in this city must be constantly kept in view. The pictures presented by the Klamy Troupe have made a profound sensation, and are drawing crowds to the house. They are moreover being appreciated as much more than the usual "two changes" which have been made this week in the list of pictures, "Spring Flowers," after Kopyay, and Thumman's "The Three Faces," having been substituted for "Le Passant" and "Faith, Hope and Charity" respectively. Both of the new pictures are of remarkable beauty.

BROADWAY THEATRE.—Gilbert and Sullivan's new opera, "Utopia, Limited, or the Flowers of Progress," began April 2, the second week of its run at this house. Although it will not bear comparison with many of their former works it has the merit of beautiful staging and bears a valuable trade mark, and has consequently received satisfactory patronage.

EMPIRE THEATRE.—"Sowing the Wind" is still testing the capacity of the house at each performance. It began April 2, its fourteenth week, and it is now announced that it will continue to run for a longer time than had been previously determined upon, and will probably not end until some time in June.

"CHARLEY'S AUNT" has lost none of its drawing power, although its run at the Standard Theatre commenced considerably more than two hundred performances. It entered April 2 upon its twenty-seventh week, but at last the time for closing this season has been announced. It has but four weeks more to remain, but as Charles Frohman has made an arrangement with the Standard Theatre to perform at this house next season, there is reason to hope that the run of this play will be resumed.

LYCEUM THEATRE.—Pinto's charming comedy, "The Amazons," is making a splendid run at this house. Scarcely still less than two hundred performances, and the announcement of standing room only is made every night. It began April 2, its seventh week. "A Sheep in Wolf's Clothing" is announced as a certain raiser for the first three nights of the current week for the first time, and on the fourth night it will be presented but once again, on April 9, after which it will be omitted altogether.

DAILY THEATRE.—"Shore Acres" is still drawing well at this house, where it entered April 2 upon the fifteenth week of its run. It is now announced that it will be presented but once again, on April 9, after which it will be omitted altogether.

FALMERS THEATRE.—John Drew is meeting with conspicuous success at this house in his play, "The Butterflies." The audience is growing larger every night, and the scenes which she shares with Mr. Drew are thoroughly enjoyed and rapturously applauded. The ninth week of the run began April 2.

ABNEY THEATRE.—M. Monnet Sully began the second week of his engagement April 2 when he presented "Roy Ritz." This play is also announced for presentation 5 and at the matinee 7. "Antigone" will be presented 3 and 6, "Le Cid" 4 and 8, and "Hernani" 10 and 11.

FIFTH AVENUE THEATRE.—"Extra" began April 2 the fourth and last week of its run. It will be followed by a production of James A. Herne's domestic drama, "Margaret Fleming," which was brought out in this city two years ago.

CASTRO.—The Lillian Russell Opera Company, met with success last week in the reproduction of "Gloria Gorda." The fair Lillian was in excellent voice, and the handsome staging of the opera, together with the many merits of the performance, thoroughly satisfied the large audience which nightly filled the house. It entered April 2 upon its second week, with every indication of a prosperous career.

MADISON SQUARE GARDEN.—This house was dark April 2, and will so continue during the week. It will reopen 9, when a new American drama, "Rival Candidates," by C. T. Dancy and E. N. Morris, will be produced.

HARTMAN'S THEATRE.—The Pauline Hall Comic Opera Co., having failed to supply a production sufficiently meritorious to meet the requirements of metropolitan audiences, and having closed its season earlier than was anticipated, the house remains closed at present, but will in all probability soon reopen with a strong attraction for which negotiations are now pending.

ACADEMY OF MUSIC.—"The Girl I Left Behind Me" has proven a strong attraction for this house, which affords an excellent opportunity for spectacular and realistic displays. Every feature and incident of the play is thoroughly appreciated and enjoyed by the audience, and the flashing of the cavalry rifles into the air, the use of time to prevent the impending massacre, evokes an enthusiastic enthusiasm. The play entered April 2 upon the fourth week of its run.

MADISON SQUARE GARDEN.—The Barnum & Bailey Circus show on the first night of its season last week both at the matinee and evening performances. Although it has been deemed expedient to discard the spectacular displays of former seasons, the less is not felt and the many excellent features presented. The circus is now in the best of their kind ever seen here, including tournaments on horseback, hippodrome races, jockey and other races, a pageant of strange people, including many different nations, and a variety of animal beings, leaping and somersault contests, aerial specialties, equestrian displays, acrobatic performances, exhibition of animal training, including elephants, dogs, bear, bison, pig, donkey, etc., conformation acts, and a variety of other features. The show is a strong one in every department. The second week of its run April 2.

ST. NICHOLAS THEATRE.—Marie Jansen in "Delmonico's at Six," began April 2 the second and last week of her return engagement at this house. Robert Hilliard and Paul Arthur will play a return engagement here, beginning 9, and will then return to the first time in this city in their new play, "The Sleepwalker."

PARK THEATRE.—"The Dazzler" entered April 2 upon its second and closing week. Several new songs and specialties were introduced. It will be followed 9 by "Hallelujah and Hallelujah."

LONDON THEATRE.—The Hartley-Sullivan Co. are filling their third engagement at this house this season, and good houses greeted the performances April 2. John F. Drew and Charles Burroughs, Fred and Marshall also contributed towards the very happy effect. Eva Swinburne and Alice Howard presented a singing turn, rendering medley very successfully. "America," with George Lamont as Columbus, is followed 9, and will be followed 11 by "The Sleepwalker."

WALKER THEATRE.—The week opening April 2 is the first week this season that the manager's name has not appeared among the list of performers. Mr. Pastor has secured three new turns which he made his first appearance in, and one performer who had not been seen before the public in three years—Fannie Boone. Miss Boone's appearance was like the return of some long absent friend, and these in front were not now in showing their friends for her. The new turns, "Myself," "Mystic," "Pat J. Kicks," and "Hacker and Lester" were the other new people, all of them making their first appearance.

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KROGER & HALL.—The bill presented week of April 2 was fully as well produced and was greeted on Monday night by a well filled house. The occasion marked the temporary return of Bessie Bonnell to the vaudeville stage, and also her first appearance at this house, and Miss Bonnell found the house filled with friends to welcome her. No comedienne was ever more popular than "Our Bessie," and one season in farce comedy has not taught her to forget how to do a specialty. Inaudibly, the mathematical wonder began his fourth week with his difficult feat of memory. Armand Jarry entered upon her seventh week with increased popularity, and the Braatz Bros., who made their reappearance here, received a warm welcome. Hector and Laurence, comic acrobats, made their first appearance at this house, and met with the hearty approval of their audience. Maggie Cline commenced her third week and sang some new songs, but could not leave the stage until she had been introduced to the house, and even then the audience was loath to let her go. The All Brothers, Arabian gymnasts, won much applause for their turn, and the Wilmots their third week continued to please with their clever exhibitions on bicycles. The DeLoraine musical comedienne (seventh week): Bertoldi, the marvel, and the Royal Wrestling Lion were all popular hold-overs and won their quota of appreciation. The management announced that a new series of living pictures, "Tobacco Visions," will be seen here in the very near future.

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NIBLO'S THEATRE.—"Lost in New York" under the management of Colton & Rybo, opened a week's engagement at this house on Monday evening, April 2. The play was staged in the same handsome, effective and complete manner that characterized its original production on the stage of this house. The costumes worn by the ladies of the company were elegant to gaze upon, and the performance presented excellent genuine applause, the audience being quick to acknowledge and warmly applauded a fine line of the leading actors. The second Mrs. Tanqueray will constitute the attraction here during the current week, and the announcement for the second and closing week of the engagement has been made. The play will be presented on April 9 and 11, and at the matinee 14, "Still Waters Run Deep" 10, 12, "All for Her" 13 and "A Scrap of Paper" evening of 14.

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KREIN'S UNION SQUARE THEATRE.—The third week of the all variety performance at this house began April 2 when the attendance averaged big for the day. The popularity of the people engaged is sufficient to draw lovers of variety in large numbers. The bill this week contains the names of some of the best people in the vaudeville profession, and from the opening of the performance, at 12.30, until the curtain falls, at 10.30, there is not a dull moment. Mirth and fun are the chief factors which go to make up the entertainment, while some of the acts display the easy grace and dainty

Acrobatic and bar performers, and others give sweet notes from all styles of instruments by trained musicians. Here is the list: The Les Prets, the first appearance at this house; the Clipper quartet, in their musical fare, their second week; Will F. Denny, vocalist; The Nawns, in Irish comedy; Frank Moran, in his stumpy sketch; Van Allen and Adella, horizontal bars; Strick and Zeno, acrobats; The Three Dots, acrobats; The Three Dots, acrobats; The Three Dots, acrobats; The Three Dots, ac

"The Standard Trunk of America."

CIRCUS TRUNKS

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